

LEW FIELDS  
and JOE WEBER

## AT THE THEATRES THIS WEEK:

MONDAY.  
NEW AMSTERDAM—"Oliver Twist."  
EMPIRE—"Mrs. Fiske in 'Lady Patricia'."  
DAILY—"The Truth Wagon."  
TUESDAY.  
LYCEUM—"Gertrude Elliott in 'Preserving Mr. Pannure'."  
IRVING PLACE—"Die Schoene Helena."  
WEDNESDAY.  
HUDSON—"Mme. Simone in 'The Lady of Dreams'."  
THURSDAY.  
ASTOR—"The Greyhound."

Probably Arthur Hopkins, who wrote "The Fatted Calf," which was seen at Daly's Theatre on Tuesday, attributes the failure of his farce to meet with the success he expected altogether to the selection of his subject. Doubtless he thinks that his study of mental control in its various forms was above the heads of his hearers in the case of those who came for their own amusement as well as in the case of the professional reviewers of the play which William A. Brady offered.

It is true that in dealing with such subjects the author of any play must manage them with a degree of adroitness which cannot fail to keep up to a high average. Intrigues that depend for their effect on the usual emotions of life need not be treated with the delicacy which an author requires when the occult or the supernatural or the psychic is an element of the action. In such a case the playwright must proceed with especial caution.

Of course, Mr. Hopkins, being a young author, at least his name is not familiar, was less qualified than some more experienced writers to deal with the subject he had selected. His ideas were for instance much more interesting than those which Augustus Thomas exploited in his play "As a Man Thinks" and they were more novel than the theme of "The Witching Hour." But there was of course none of this playwright's experience in dealing with these unusual subjects. Mr. Hopkins, had been an older hand, would have approached the question of mind's triumph over matter from some special viewpoint. He would have attempted to put into a play so many different ideas of the same subject. Concentration on the hypnotic powers of the doctor called in to treat the ailing girl, the development exclusively of the hero's insistence on none but cheerful topics of conversation in the household or a play depending for its novelty altogether on the subject of eugenics, any of these results might have been possible. But to attempt a mélange of them all in a three act comedy would have proved a task for the most skillful writer for the stage.

The stage hypochondriac is, of course, as old as Moliere, and there have been

many successors to the most famous of imaginary invalids. So the sick family which Mr. Hopkins held up to view in "The Fatted Calf" were familiar friends. The novelty of his subject lay in the effect that this constant thought of health had on a third person. It was clear just what led the daughter to her nervousness, but evidently she is posed as a victim of her parents' constant solicitude for her. Equally novel was the son's independence of his father's opinions. But the son who no longer feels any respect or affection for his father is a type which the new dramatists are using with considerable satisfaction of the kind exhibited by little Jack Horner when he pulled out the plum. There were plums in pie before Jack got his, however, and there were indifferent sons many dramatic seasons before "Mrs. Warren's Profession" was written. But the abolition of filial affection is one of the distinguishing marks of the advanced dramatist.

He is useful to them. Rarely have these writers anything but contempt for the usual processes of technical writing for the stage. Yet there are certain figures that are effective from their very nature. The indifferent son is one of them. By every law of life children are supposed to love their parents. The appearance of a young man or woman on the stage in the presence of father or mother suggests to the average audience affection. When this emotion is found to be usurped by indifference, pity or contempt, there is an inevitable interest on

the part of the spectators in such an unusual character which has turned out to be exactly the opposite of what was expected. So even the contemptuous of the well made play sometimes find such accidental aid from sources they had no real ground for knowing would turn out so useful to them.

For a brief term of theatre years there was supposed to reside an irresistible potency in the so-called star casts. It often happened that the stars dwindled down to rather meagre brilliancy, but there is always a public interest in these organizations, especially when the season is past its height. It never used to be thought that the play was of preponderant influence in such performances. "Frou-Frou," "She Stoops to Conquer," "Diplomacy," "Romeo and Juliet" and "London Assurance" were some of the plays acted in this way a ten years or more ago.

There have rarely at any time been so many actors in New York as there are at present. Not only is the army of the unemployed made up of the rank and file of the profession, but there are notable actors who have even been crowned as stars waiting for the play that will bring them the success that has been denied on account of the mediums in which they have tempted fate this season. Certainly there are enough of these to make up some casts capable of interesting the public. Standard dramas exist in sufficient numbers to display the qualities of these actors

for a few weeks, even if enduring success in such works is out of the question.

Few as the successes have been this season in comparison with the large number of the theatres, the New York public continues devotedly loyal to those it admires. No stress of weather keeps it away from the Park Theatre, where "The Quaker Girl" still holds her admirers in the same happy thrall. Age has not withered the charm of "Bunty Pulls the Strings" at the Comedy Theatre, while "Kismet" at the Knickerbocker Theatre still attracts the public in the same enormous numbers. J. M. Barrie's brief burlesque has added a brilliancy to Ethel Barrymore's engagement which compels her temporary sojourn at the Criterion. There are no signs that the long run of "Bought and Paid For" will be ended before the close of the theatrical season. George Cohan has enjoyed a long term of prosperity at the theatre which bears his name. To "The Return of Peter Grimm" go the highest artistic and popular honors of the year.

There have been other successful plays than those mentioned here, enough in fact to have made a few years ago a season seem comparatively prosperous throughout. It is only when the number of plays is compared with the number of theatres in this city that the alarming disproportion is noticeable. So it seems then that there are about as many successful plays as there ever were.

The building of theatres, however, has gone on much more rapidly than the

creation of competent dramatists. If plays were to be made of bricks and mortar there could be successes in every one of them. But the elements which go into the making of a play that succeeds are not to be bought, nor are they to be summoned into existence by all the capital of syndicates or the financial backing of managers. So it seems probable that the disproportion between the playhouses occupied by productions which please the public and those theatres that open and shut their doors at short intervals in the vain gamble for success will continue for some time to come.

It seems curious at this stage of the world's progress to think that "Oliver Twist" could ever have been interdicted in England on account of its political ideas. Yet the earlier performances of the play in England were considerably diminished in number because of the attacks some versions contained on the poor laws and the workhouse system of Great Britain. This period of expulsion continued from 1840 down to 1868, when the version of the play made by John Oxenford was produced. From that time on there was little or no opposition to the drama on the part of the authorities.

The dramatic adaptations of the Dickens novels always seemed to be identified in this country with the famous players who distinguished themselves in its various characters, whereas it was the play that attracted the English public. Many American actors who went to London selected this play because it contained some part in which they were famous. Sometimes London liked them as well as their own compatriots, but their success was not always repeated there. Of course there were many distinguished English actors to take part in various revivals of "Oliver Twist." In the first production of the Oxenford version, for instance, Henry Irving was Bill while J. L. Toole was the Artful Dodger, always a prominent part in the English versions of the novel.

It is promised that the acting version of the play to be seen to-morrow night will be superior from a dramatic point of view to its predecessors, which should be good news not only to the public but to the management. The older Dickens plays were poor stuff from a dramatic standpoint. And those of the English actors to take part in various revivals of "Oliver Twist." In the first production of the Oxenford version, for instance, Henry Irving was Bill while J. L. Toole was the Artful Dodger, always a prominent part in the English versions of the novel.

assurance of success than it is to-day. So when the players were popular "Oliver Twist" was sure to be a success and held its place in the theatre for a long time. It will be interesting to observe the success of Constance Collier in making a play that can interest the public of this day.

To interest the public here and now is a more difficult task than any other ever offered to the playwright. To look at the passengers in a subway train is enough to discourage any dramatist from any further effort. So many are in the earliest stages of the melting pot's processes, so many varied antecedents and inherited prejudices are reflected, so little homogeneity of taste is represented by any such average group of New York citizens. Yet to achieve success in the real sense of the word every class in the life of the city must be appealed to.

No other dramatist in the world has such a task. The German writes a play of German life to be enjoyed or rejected by his own country people. The Frenchman has only to write for Paris, since French taste takes its tone from the theatre of the metropolis. In some measure the English playwright has the same limited and determined public to appeal to. He of course has an eye on the American market. Probably John Drew and Charles Frohman do act as his inspiration in many cases. But he is at least writing for his own people, since his plays are usually seen first in his own country. So it is to his own blood that he appeals.

But what alien elements exist in the audiences that see a successful play in New York. It is not enough that the orchestra seats in a theatre be occupied to make its prosperity. All the balcony and gallery must be full before a great success has been wrought. And this of the diverse qualities that any drama must contain before its appeal can penetrate to the hearts of all this varied crowd on the other side of the footlights. Every contrast of race and religion, training and breeding are to be pleased by the work of the dramatist who writes for New York theatregoers.

In view of the inevitable difficulty of such a task, it is amazing to the regular observers of theatrical affairs to see the plays put forward with the hope of entertaining this hybrid public. Innocuous farces, trifling comedies, similar compositions which contain scarcely one humorous note that might be expected to appeal to such diverse tastes make up a large part of the city theatre's annual supply. So there is little wonder that the vaudeville theatres, which offer

something that every taste may enjoy, are filled—and largely by New York's foreign born population or those who have been in this country for only one generation.

It may be that the American dramatist is not equal to the task of pleasing the vast, complex, unassimilated, opposing public. He seems, at all events, to make little effort and to have but slight understanding of what is needed for its attainment.

Has Arthur Pinero in "The Mind the Painter" begun at last to treat of actors in the terms he must understand so well? The heroine of his latest drama seems one of the most truthful of the figures that he has for years contributed to the English stage. Daughter of a fish shop keeper, a popular dancer in a burlesque theatre, she marries a title and sets out on the life which has been the career of so many English chorus girls. Such a subject must be timely. The number of these matches is comparatively large. The women who were advanced by this process from the stage to the peerage are numerous enough to exercise a certain influence on English society.

Has Pinero then decided to show the stage to the world as he so well knows it? "Trelawney of the Wells" was a charming study of stage life in never better land with the rosy glow of mid-Victorian romance bathing all its artificialities. It was no nearer life than the stage career of Esther Eccles. Charles Reade was a model for Robertson so far as his falsity to life was concerned when he wrote "Masks and Faces," in which Peg is the actress of the footlights. When Legouve and Scribe wrote "Adrienne Lecouvreur," also includes Beatty and Babe, English actresses who were made in the play, they took the same liberty of making a wholly false and artificial figure of this interesting woman. Such has been the actress of the stage always.

Was not the wife of Aubrey Tanqueray's friend who came down to the country to visit them, a girl who had been in a musical play? It was her visit that set Paula longing for London again. This same type was very amusingly drawn by Bronson Howard in the last act of "Aristocracy." She had married from the footlights into the aristocracy of England. Why she has not seemed more important to English playwrights it is not easy to say. But then all of them are so occupied to picture her as Mr. Pinero. He seems in spite of the reception of the play of the first night to have found a subject more likely to win popularity than any that he has selected for his recent dramas.

MANY NEW PLAYS  
HERE THIS WEEK

Mrs. Fiske, Gertrude Elliott and  
Mme. Simone Are Three  
Stars to Appear.

## "OLIVER TWIST" IS STAGED

"The Greyhound" and "The Truth Wagon" Open—An Offenbach Opera Bouffe.

A new stage version of "Oliver Twist" will be seen for the first time at the New Amsterdam Theatre to-morrow evening. The dramatization is that made by J. Conyns Carr and differs materially from the older adaptations of the Dickens story. There are five acts. Four of them have two scenes, the setting representing the haunts of Fagin and his criminal gang, alternating with those frequented by the respectable characters. Nat C. Goodwin returns to the local stage in the role of Fagin, Constance Collier and Lynn Harding repeat their impersonations of Nancy and Bill Sikes, in which they appeared in Sir Herbert Tree's production, and Marie Doro takes the part of Oliver. Olive Wyndham, Howard Gould, Courtney Foote, Fuller Mellich, Suzanne Sheldon, Charles Harbury, Charles Rogers, Frank A. Lyons, Percival Vivian, Gertrude Fiske, Alice Helmore, Jane Wilson, Alfred Gray, Alfred Hudson, Percival Clark and Robert Vivian are other members of the special cast. During the run of the piece there will be an exhibition of Dickens relics, old prints and matter relating more especially to "Oliver Twist" and his previous performances displayed in the lobby of the New Amsterdam and in the theatre itself.

Mrs. Fiske and the Manhattan company will come to the Empire Theatre to-morrow evening in a new comedy by Rudolf Besier, the young English dramatist, who is already known to America by his play, "Don't Lady Patricia" was successful in London last season in spite of the fact that its purpose was misunderstood by some of the critics. In a recent interview in London Mr. Besier had this to say of his play:

"In 'Lady Patricia' I have purposely departed from my previous methods. In it I am satirizing the artificialities of life,

and on that account it seemed to me that the restraint and directness of placid construction, when treating such a theme would not be artistically correct. Therefore I set to work to build 'Lady Patricia' on old French comedy lines, making its construction as humorously artificial as its characters. To my intense joy the majority of the leading critics grasped my plan of campaign, but some there were who mildly censured me for what they termed an artificial style, little knowing the pains I had taken to infuse this very mechanical quality into it."

Mrs. Fiske's supporting organization includes Leslie Faber, Shelley Hull, Henry Stephenson, Cyril Young, Lewis Howard, Emily Fitzroy and Maud Gilbert.

"The Truth Wagon," a new play by Hayden Talbot, comes to Daly's Theatre to-morrow night, under the management of Oliver Morosoff, who is responsible for "The Bird of Paradise," current at Maxine Elliott's Theatre. The story of the play has to do mostly with a young man who decides to tell only the truth after winning a national reputation as a prevaricator. He buys a newspaper which he calls the "Truth," and justifies the title. Readers increase more rapidly than the advertising decreases, but the end of three months finds the young man's fortune wiped out. However, his honesty and fearlessness win for him the respect of the community, and in a fierce political fight he is pitted against his own father as leader of the party. The cast will include Max Fugman, Edwin Arden, Frank Sheridan, Barry McEaster, George Mack, James Wilson, Wayland Task, Alexander Leffich, Charles Dow, Clark, Mabel Starr, Norma Mitchell, Antoinette Walker and Lucile Watson.

"Preserving Mr. Pannure," which is described by its author, Arthur Wing Pinero, as "at best only a comic play—a light trivial thing, written as relaxation from more serious work," will be offered by Charles Frohman at the Lyceum Theatre on Tuesday evening with Gertrude Elliott in the leading part. The only problem in the play is the country house puzzle, "Who killed the pretty governess?" As a matter of fact it was Mr. Pannure, a fussy, scholarly gentleman, who did it out of gratitude, and as the young woman did not interpret his action she declined to expose him. So all the other male guests are suspected, and even an official inquiry conducted by Mr. Pannure himself fails to disclose the culprit, although it brings out a false confession and develops strained relations all around. Mr. Frohman secured Miss Elliott for the part of the governess through an arrangement with Liebler & Co. Among the other members of the company are Isabel Irving, Teresa Maxwell Conover,

Annie Emond, Mona Hungerford, William McVay, Lumsden Hare, Alexander Scott-Gatti, Frederick Powell and Ralph Nairn.

Edmond Rostand's play "La Princesse Lointaine," adapted by Louis N. Parker and called "The Lady of Dreams," will afford a new part for Mme. Simone at the Hudson Theatre on Wednesday evening. The period of the play is the golden age of romance and an unusual scenic production is promised. The story tells of a Prince of Aquitaine who has dreamed of a beautiful princess so constantly that at length he embarks for Tripoli to meet her, accompanied by his good friend, a Provencal knight. The prince falls ill before the end of his journey, so his companion is sent as his envoy. He reached the palace after great difficulties only to be taken for his principal and himself to fall in love with the lady. How he remains true to his friend and how the prince is rewarded for his plighted word is said to be told in Rostand's best vein. The actors who will support Mme. Simone are Elaine Inescourt, Julian L'Estrange, A. E. Anson, George Farrer and Charles Francis.

Offenbach's opera bouffe, "Die Schoene Helena," will be revived on Tuesday evening at the Irving Place Theatre, as it was given in Reinhardt's Kienster Theatre in Munich last summer. Grete Meyer and Paul Verheyen will play the principal parts. The orchestra and chorus will be enlarged for the production and an American ballet and collection of show girls have been engaged.

A new play of the underworld by Paul Armstrong and Wilson Mizner will have its first performance in this city at the Astor Theatre on Thursday evening. It is called "The Greyhound" and with the exception of the first scene all the action takes place on a transatlantic steamship. The characters come from all classes of society and those of the criminal order are the high class crooks who make a living as card sharps in the smoking room and as confidence men. There is said to be an element of comedy to relieve the intensity of the plot. The principal players are Henry Kolker, Elita Proctor Orie, Robert McWade, Jr., Jennie Knutzie, Douglas J. Wood, Gladys Murray, Jay Wilson and Louise Woods.

Ethel Barrymore moves to the Criterion Theatre to-morrow for the last two weeks of her engagement here this season. With Hattie Williams and John Barrymore she is appearing in the farce satire, "A Slice of Life," and in "Guskin Kate" with her regular company.

Louis Mann also changes theatres this week. He will continue in the comedy

"Elevating a Husband" at the Garrick Theatre, beginning to-morrow. Emily Ann Weillman is his leading woman.

In Lewis Waller's production of "A Butterfly on the Wheel" at the Thirty-ninth Street Theatre Madge Titheradge shows talent in the role of a heartbroken and innocent wife. The court room scene which shows the progress of a divorce suit against her is effective.

A dramatic tale of the Orient is disclosed in "Sumurun," Prof. Max Reinhardt's wordless play, which is acted at the Casino by a company of excellent German artists. Although not a word is spoken after the prologue, there is no difficulty in following every detail of the story.

The fifteenth performance of "The Bird of Paradise" at Maxine Elliott's Theatre has been passed. It is a spectacular drama with the scene laid in the Hawaiian Islands and in it Laurette Taylor has attracted attention.

"Everywoman," the modern morality play, is back at the Herald Square Theatre for a Lenten run, with Adele Flood in the title part. H. Cooper Cliffe, Frederick De Relville, Sarah Cowell Le Moyne and Patricia Collinge remain in their original parts.

The rapid succession of big scenic effect and the acting of Lewis Waller and Mary Manning are responsible for the long run that "The Garden of Allah" has enjoyed at the Century Theatre.

George Arliss is nearing his 200th performance at Wallack's in Louis N. Parker's play "Durand." Mr. Arliss has never had a more successful part.

Another play which has had a long metropolitan run and will stay for the remainder of the season is "Bought and Paid For," which is to be seen at the Playhouse. It is well acted by Charles Richman, Julia Dean, Frank Craven and others.

"Bunty Pulls the Strings," at the Comedy Theatre, will also have to be reckoned with as a contender for the season's record. The Scotch comedy, acted by a company of Scotch players, is full of quaint humor that is clearly understandable.

An interesting study of life in Baghdad a thousand years ago is presented in "Kismet," the Arabian Nights tale, in which Ous Skinner takes the leading part at the Knickerbocker Theatre.

At the Fulton Theatre Elsie Ferguson is the star in the historical comedy "The First Lady in the Land." She appears in the beginning of the play as Dolly Todd, who is

keeping a boarding house and has Aaron Burr as one of her lodgers.

The skill of David Belasco as playwright and producer is much in evidence at the Belasco Theatre, where David Warfield is giving an admirable performance in "The Return of Peter Grimm."

"The Woman," William C. de Mille's play of Washington life, is a fixture at the Republic Theatre. There is no star in the company, but the work of Mary Nash in the part of the heroine has won high praise.

Tully Marshall and Lillian Albertson have the principal parts in "The Talker," the play by Marion Fairfax at the Harris Theatre. The authoress shows plainly that she has studied her suburban types from life.

The new farce "Officer 666" is finding favor at the Gaiety. It is full of surprise and clean fun and is well played by a capable company headed by George Nash and Wallace Edgerton.

E. M. Newman begins his series of travel talks at Carnegie Hall to-night with an illustrated lecture on "Rural England and the Coronation of George V." The subject next Sunday evening will be "Ireland."

Burton Holmes gives an illustrated travelogue at the Lyceum Theatre to-night and to-morrow afternoon. His subject will be "Buenos Ayres." Next week the topic will be "Rio de Janeiro."

The Kinemacolor pictures of the Durbar at the New York Theatre have aroused the wonder and admiration of all who have seen them. Weather conditions were ideal at the time they were taken and the events and ceremonies are shown in motion in all the glory of their original colors.

Helen Ware will appear at the Grand Opera House this week in George Broadhurst's drama "The Price." In it Miss Ware is provided with an emotional rôle of the sort that is best fitted to her talents.

The farce "Baby Mine," which had such a long run last year at Daly's Theatre, will be seen at the West End Theatre this week.

"The Rosary," the play by Edward E. Rose, begins a week's engagement at the Manhattan Opera House to-morrow night. Though the central figure is that of a Catholic priest the character is so drawn that the question of sectarianism is not in any way involved. Harrington Reynolds takes the part.

Weber and Fields will introduce new features in their performances at the Broadway Theatre to-morrow. The burlesque "Bunty Pulls the Strings" will be shortened

so as to run about twelve minutes, while "Hokey Pokey" will be played in two acts and three scenes. The series of incidents at present performed will all be retained, but in addition three new features will be introduced. These will be what are known as "Kelly's Rubber Band," the mesmeric scene between Weber and Fields, and the Show Girl chorus, all of which were given at the old Music Hall.

Henry W. Savage's production of the musical play "Little Boy Blue" is popular at the Lyric. It offers a variety of song, humor and costume and is played by a good company headed by Gertrude Bryan.

George M. Cohan, who is appearing at the Cohan Theatre in the Cohan musical farce "The Little Mice," has already had a long run and the end is not yet in sight. It is a typical Cohan show, and few if any of them have been better.

Marie Cahill has an attractive musical comedy in "The Opera Ball," at the Liberty Theatre. Alice Gentile, an operatic singer, and Harry Conner add to the enjoyment of the piece.

The amusing antics of Eddie Foy are on view at the Globe Theatre as part of the musical play "Over the River," a cabaret show, which is part of the performance, and which is the introduction of several specialties.

"The Quaker Girl," the English musical comedy at the Park Theatre, has passed its 150th performance. Clifton Crawford is the featured member of the cast, which also includes Percival Knight, Ina Claire and May Vokes.

The Hippodrome show "Around the World" is made up of seventeen scenes which give an idea of most of the countries sightseers visit. There are realistic representations of a sandstorm and forest fire and specialties are introduced that are appropriate to the country represented.

Stella Hammerstein will make her vaudeville debut on the stage of her father's Victoria Theatre this week in a one act play called "The Tyranny of Fate." She will be supported by a company of seven persons. Other features will be Blossom Adams, Hebrew comedians, Isabel D'Armond and Frank Carter in a singing and dancing act, "My Lady's Fain," Edwards, Ryan and Tierney, rat-skeller entertainers, Hickey's Circus, Perry and White in a talking and singing sketch, Spissell Brothers and company in pantomime, the Red Sisters, singers and dancers, Burns and Hodgdon, female impersonators, Simpson and Lewis, comedy acrobats, and Frankie Fay, a trapeze performer. Ned Wayburn in "The Producer" will remain for another week.

Miss Dazie, the dancer, will be the featured attraction of the vaudeville bill this week at the Fifth Avenue Theatre. Other attractions are Willa Holt Wakefield, the entertainer, a satire entitled "Miss Dazie" by Hedini and Arthur, assisted by Eddie Cantor, the Willie

Brothers, gymnasts; Stepp Melhinger and King, entertainers; O'Brien-Havel and company in Monday, which shows the trials of a picture her as Mr. Pinero. He seems in spite of the reception of the play of the first night to have found a subject more likely to win popularity than any that he has selected for his recent dramas.

The coronation pictures remain at the Kinemacolor Theatre, tonight being their 32nd performance in this city. The feature put on specially for the dog show—these remains in "Prize Dogs of England"—the winners at the Crystal Palace Dog Show in London are shown and the various champions are posed for the camera.



MARIE DORO as OLIVER TWIST



CONSTANCE COLLIER

EMMA TRENTINI

## WHAT IS GOING ON IN THE THEATRES.